



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

that his name does not appear on either title page, seems strange. Moreover, we know that the dedication of the *O.F.* is not fair, because it gives no hint of Huggins's share in the translation. If this seems unfair to Croker, it may be urged that when Croker does defend himself, in his *Life of Ariosto*, he objects, not to Huggins's injustice, but only to his narrow views of what translation should be; and when he disclaims the authorship of *The Observer Observ'd*, he does so because he professes to have no taste for that kind of controversy.

Whether or not the Sonnets preceded the *O.F.*, I do not know; the printed dedication to George II. perhaps followed the more timid one to Lady Hester Pitt. Moreover, the Sonnets might fairly precede the more ambitious *O.F.* The Sonnets are all of fourteen lines, rhymed in couplets, which suggests a closeness of translation in accord with Huggins's theories.

When Huggins died in 1761, the *Gent. Mag.* recorded in its List of Deaths (vol. 31, p. 364 b): "July 2. Wm. Huggins, Esq.; of Headly-Park, Hants, translator of Ariosto." Croker's death, which the *DNB.* thinks was about 1790, was not reported by the *Gent. Mag.*

The willingness of later generations to give Croker all the credit for the translation of the *O.F.*, may arise from the fact that copies of the 1755 edition are about as numerous as those of the 1757 edition. It is possible that John Hoole, the next translator of the *O.F.*, was thus misled, when he wrote in the preface to his translation (1783): "We have indeed two versions of the *O.F.*, the first . . . by Sir J. Harrington. . . . The last translation, sent into the world, was professedly given by its author as a literal version." But Hoole published his translation of Tasso's *Jerusalem Delivered* in 1763, and was therefore likely to know the facts about so considerable a translation from Italian.

The relations between Huggins and Croker seem to be thus: Huggins, who was born in 1696, and was therefore almost sixty when he took to translating, lived in the country, and in getting into print was glad to avail himself of the help of young Croker, who was chaplain to an Earl, and thus able to get subscribers, as well as to persuade titled persons to accept his dedications. But Croker wrote diplomatic dedications, ambiguously

called himself "editor," and, judging from the break in their relations, and his own failure to suggest any injustice on Huggins's part, must have put himself in the wrong. At any rate, the evidence, which is fairly complete, seems to warrant our conclusions.

EDWARD PAYSON MORTON.

Indiana University.

A CONTRIBUTION TO A BIBLIOGRAPHY OF THE MEDIEVAL DRAMA.

The wide and deep interest which the medieval drama has aroused within the past few years, justifies the hope that we shall soon have a reasonably complete bibliography of the subject. Stoddard's bibliography, published nearly twenty years ago, was an admirable piece of work, remarkably complete for a first attempt (despite Chambers' characterization of it as a "rough attempt"). But since its publication the literature of the subject has grown immensely. Chambers' list comes up to date, but not being classified, Stoddard's compilation must still remain the nucleus for any future effort. A few additions to Chambers' list were recently published in *Modern Language Notes* by Professor Phelps. Here follows another supplement. It contains two or three titles found in previous bibliographies (noted in each case), but they have been repeated in order to draw special attention to them. Any work deserving particular notice is commented on in an accompanying note. This will render the present list useful to the student.

Two works of special value deserve to stand apart:

Mantzius, K. A History of Theatrical Art. Trans. by L. von Cossel. 3 vols. London, 1903-4.

This book belongs to a group of five that stand preëminent among comprehensive treatises on the subject, the other four being the works of Chambers, Creizenach, Petit de Julleville, and d'Ancona.

Heinzel, R. Beschreibung des geistlichen Schauspiels im deutschen Mittelalter. (Beiträge zur Ästhetik. iv.) Hamburg, 1898.

This book is mentioned by Chambers, but it

does not receive the honorable mention deserved by the monumental character of its investigation into the technical phase of the medieval drama.

- Amicis, V. de. *L'Imitazione latina nella commedia italiana del xvi. secolo.* 1897.
- Batines, C. de. *Bibliografia delle antiche rappresentazioni italiane sacre e profane stampate nei secoli xv e xvi.* Firenze, 1852. [A valuable descriptive bibliography, giving also, wherever possible, the place of presentation.]
- Benaut, L. *Les dernières représentations de mystères dans nos campagnes.* (Soc. hist. de Compiègne. Procès-Verbaux. 7.) 1898.
- Blades, W. *An Account of the German Morality-Play, entitled Depositis Cornuti Typographica, as performed in the 17th and 18th centuries.* London, 1885.
- Broadbent, R. *A History of Pantomime.* London, 1901.
- Carson, W. *Miracle Plays.* (Am. Eccl. Rev., v. 27.) 1902.
- Clédat, L. *Étude sur le mystère provençal de Sainte Agnès.* (Bibl. d'Éc. franç. d'Athènes et de Rome. t. 1, fasc. 1.) 1877.
- Coblentz, H. *A Rime-Index to the "Parent Cycle" of the York Mystery Plays and a Portion of the Woodkirk Conspiracio et Capito.* (Pub. Mod. Lang. Ass.) 1895.
- Deimling, H. *Text-Gestalt und Text-Kritik der Chester plays.* Berlin, 1890.
- Dengel, K. *Zur Geschichte des Französischen Schauspiels.* Königsberg, 1847.
- Dickman, O. *Maistre Pierre Patelin; essai littéraire et grammatical.* Hamburg, 1875.
- Driesen, O. *Der Ursprung des Harlekin.* (Forschungen zur neueren Literaturgeschichte, 25.) Berlin, 1904.
- Dubruell. *Antiquités de la ville de Paris.* 1640.
- Ebert, A. *Entwickelungs-Geschichte der französischen Tragödie.* Gotha, 1856.
- Ebert, A. *Die ältesten italienischen Mysterien.* (Jahrb. für rom. und eng. Spr. und Lit., vol. 5.) [It is surprising that Chambers should have omitted this, in view of the fact that he gives Ebert's article on the English mysteries. Given in Stoddard.]
- Fabre, A. *Les clercs du palais; recherches hist. sur les Bazoches de Parlements et les sociétés dramatiques de Bazochiens et des Enfants-sans-Soucis.* Lyon, 1856. 2nd ed., 1875.
- Faguet, É. *La Tragédie française au xve siècle.* Paris, 1894.
- Flechsigg, E. *Die Dekoration der modernen Bühne in Italien von den Anfängen bis zum Schluss des xvi. Jahrhunderts.* Dresden, 1894.
- Floegel. *Geschichte der komischen Litteratur.* Leipzig, 1786.
- Gautier, L. *Poésie religieuse; ix. à xi. siècles.* Paris, 1887.
- Gayley, C. M. *The Earlier Miracle Plays of England.* (Intern. Quart. x.) 1904. [A suggestive contribution.]
- Gayley, C. M. *The Star of Bethlehem.* New York, 1904. [An adaptation of the Nativity plays.]
- Geist, H. *Notice sur l'ancien théâtre français au xvi. siècle.* (Programm der höheren Bürgerschule zu Mayen.) 1865. [Contains *La farce du cuvier.*]
- Genée, R. *Lehr- und Wanderjahre des deutschen Schauspiels.* Berlin, 1882.
- Genée, R. *Geschichte der Bühneneinrichtungen.* (In Speemann's *Goldenes Buch des Theaters.*) 1902.
- Genin, F. *Maistre Pierre Patelin; texte revu sur les manuscrits et les plus anciennes éditions, avec une introduction et des notes.* Paris, 1854. [Reviewed by E. Littré in *Rev. des deux mondes*, 1855, p. 345, and by Magnin in *Journal des Savants*, 1855 and 1856.]
- Gilbert, D. *The Creation of the World, with Noah's Flood; written in Cornish in the year 1611, by William Jordan; with an English translation by John Keigwin.* London, 1827. [Chambers gives Stokes' edition.]
- Giraud, P., et Chevalier, U. *Le Mystère des trois doms,* 1887. [Valuable.]
- Giudici, P. E. *Storia del Teatro in Italia.* Milano, 1860.
- Goedeke, K. *Everyman, Homulus und Hekastus.* Hannover, 1865.
- Greg, W. W. *Everyman, from the Edition of John Skot.* (Materiellen z. Kunde d. älteren eng. dramas, 4.) Louvain, 1904.
- Hamelius, P. *The Character of Cain in the Towneley Plays.* (Jour. Compar. Lit., vol. 1.) 1903.
- Haubold, P. A. *Die deutsche Schulkomödie im Zeitalter der Reformation.* Zschopau, 1897-98. [Contains bibliography.]
- Heinzel, R. *Abhandlungen zum altdeutschen Drama.* (Wien. Akad. d. Wissensch. Philos. hist. Classe. 1895. Vol. 134, No. 10.)
- Hertrich, O. *Studien zu den York Plays.* Breslau, 1886.
- Hjelmerus, J. Z. *De Origine ludorum mimicorum, proxime ante festum passionis dominicæ.* Upsaliæ, 1782. [Has now only antiquarian interest.]
- Husserl, M. *Zur Entwicklungs-Geschichte des französischen Dramas.* (Programm d. deutsch. Staats-Ober-Realschule in Brünn.) 1889.
- Iserloh, H. *Darstellung der Mundart der delphinatischen Mysterien.* Bonn, 1891.
- Jantzen, H. *Literaturdenkmäler des 14. und 15. Jahrhunderts.* (Sammlung Götschen.) Leipzig, 1903. [Contains *Das Trierer Osterspiel.*]
- Kaiser, A. *Die Fastnachtspiele von der "Actia de sponsu."* Goettingen, 1899.
- Klimke, C. *Das volkstümliche Paradiesspiel und seine mittelalterlichen Grundlagen.* (Germanistische Abhandlungen, 19.) 1902.
- Lacroix, P. *Science et lettres au moyen âge.* Paris, 1877. [Contains useful illustrations.]
- Lacroix, P. *Recueil de farces, soties et moralités du quinzième siècle.*
- Leach, A. F. ed. *Beverley Town Documents.* (Selden Soc., vol. 14. London, 1900. [The following pages

- contain useful information regarding the Corpus Christi plays: xliii, xlvii, l, lii, lix f., 33-37, 45, 99, 109, 111, 117 f.]
- Leberthais, C., et Paris, L. Toiles peintes et tapisseries de la ville de Reims; ou la mise en scène du théâtre des Confrères de la Passion. Paris, 1843. [Contains some useful statistics.]
- Le Braz, A. Le Théâtre du peuple en Basse Bretagne. (Le Correspondant, no. 1008.) 1904.
- Leskien, A. Altkroatische geistliche Schauspiele. Leipzig, 1884.
- Lichterfeld, L. Entwicklungs-Geschichte der deutschen Schauspielkunst. Erfurt, n. d.
- Lindner, G. Die Henker und ihre Gesellen in der alt-französischen Mirakel- und Mysteriendichtung. Greifswald, 1902.
- Luick, K. Zur Textkritik der Spiele von York. (Anglia, 22), 1899.
- Magnin, Ch. Des Origines du théâtre en Europe. (Rev. des deux mondes), 1834.
- Magnin, Ch. Théâtre de Hrotsvitha . . . traduit pour la première fois en français, avec le texte latin . . . précédé d'une introduction et suivi de notes. Paris, 1845. [Reviewed by Patin in Jour. des Sav., 1846.]
- Mâle, É. Le Renouellement de l'art par les "mystères" à la fin du moyen âge. (Gazette des Beaux-Arts, 1904).
- Matthews, B. The Mediæval Drama. (Modern Philology, 1903).
- Meyer, A. C. T. Origin and Progress of the Dramatic Art in France. Göttingen, 1872.
- Meyer, H. The Infancy of the English Drama. Hagen, 1873.
- Meyer, P. Les trois Maries; mystère liturgique de Reims. (Romania, 33), 1904. [A consideration of a hitherto unpublished fragment.]
- Morice, É. Histoire de la mise en scène depuis les mystères jusqu'au Cid. Paris, 1836. [Still a most admirable little book. Given in Stoddard.]
- Moses, M. J. Everyman, a Morality Play. New York, 1903. [With excellent original introduction on the development of the mediæval drama.]
- Pasquier. Recherches de la France. Paris, 1665.
- Patin. [Reviews of Magnin's "Origines du théâtre moderne" in Jour. des Sav., 1839.]
- Peacock, E. English Church Furniture. London, 1866.
- Peacock, M. H. The Wakefield Mysteries; the Place of Presentation. (Anglia, 24), 1901.
- Peiper. Die profane Komödie des Mittelalters. (Archiv für Literaturgeschichte, 493.)
- Pitfeau, B., et Goujon, J. Histoire du théâtre en France des origines au Cid. Paris, 1879.
- Raché, P. B. Die deutsche Schulkomödie. Leipzig, 1891.
- Reynier, G. Le Drame religieux en Espagne. (Rev. de Paris, vii), 1900. [Deals only with the late, fully developed religious drama.]
- Riccoboni, L. Histoire du théâtre italien . . . avec un catalogue des tragédies et comédies italiennes imprimées depuis l'an 1500 jusqu'à l'an 1660. Paris, 1728. [Has useful illustrations.]
- Roersch, A. Elcherlijo—Everyman—Homulus—Hekastus. (Arch. f. d. Stud. d. neuer. Spr. u. Lit. cxiii.), 1904.
- Roy, É. Le Jour du jugement. Paris, 1902. [An exemplary study, together with text and titles of miniatures in the ms.]
- Roy, É. Études sur le théâtre français du xv. siècle. Paris, 1902.
- Sardou, A., et Raillard. Le Martyre de Sainte Agnès. Paris, 1877. [Contains illustrative music. Given in Stoddard.]
- Schiött, J. Beiträge zur Geschichte der Entwicklung der mittelalterlichen Bühne. (Archiv für neueren Sprachen, 68.)
- Schmidt, A. Zur Geschichte der Strassburger Schulkomödie. (Euphorion, 5.), 1898.
- Schmidt, P. E. Die Bühnenverhältnisse des deutschen Schul dramas u. seiner volkstümlichen Ableger im 16. Jahrhundert. Berlin, 1903. (Diss.)
- Schmidt, P. E. Die Bühnenverhältnisse des deutschen Schul dramas. (Forschungen z. neuer. Literaturgesch., 24.)
- Schultze, M. De l'ancienne comédie française. Thorn, 1868.
- Schwarzlose. Die geistliche Schauspiele der Vergangenheit. (Jahrb. d. Königl. Akad. gemeinnütziger Wissensch. zu Erfurt, n. s. 29.)
- Sepet, M. Les plus anciens drames en la langue française. Paris, 1894.
- Sidgwick, F. Everyman, a Morality Play, with an introduction and notes. London, 1902.
- Stæhle, W. La Farce de Pathelin, in literarischer, grammatischer und sprachlicher Hinsicht. Marburg, 1862.
- Stokes, W. Play of the Sacrament. (Philol. Soc. Transactions, 1860-61).
- Suard. Coup d'oeil sur l'histoire de l'ancien théâtre français. Paris, 1804.
- Tille, A. Die Vorfahren unserer Weihnachtsschauspiele. (Die Gartenlaube, Dec., 1895).
- Tisdal, F. M. The Influence of Popular Customs on the Mystery Plays. (Jour. Eng. and Germanic Philol. 5), 1904.
- Tittmann, J. Schauspiele aus dem xvi. Jahrhundert. Leipzig, 1868.
- Traver, H. The Relation of the Musical Terms in the Woodkirk Shepherds Plays to the Date of their composition. (Mod. Lang. Notes, xx. 1.), 1905.
- Treche, C. Della Drammatica popolare in Italia. Trieste, 1876.
- Truchet, F. Le Mystère de l'Antechrist et du Jugement. (Congrès des soc. sav. savoisiennes, 1892. 12. session). La Roche, 1894. [Analysis of a play performed at Modane in 1580, with a list of *personnages*.]
- Truchet, S. Saint-Jean-de-Maurienne au xvi. siècle. (L'Académie de Savoie).
- Truchet, S. Représentations théâtrales dans les mon-

- tagnes de la Maurienne de 1584 à 1630. (Congrès des soc. sav. savoisiennes, 1901), Annecy, 1902. [An example of the valuable items that may be gathered by searching local records. Refers to an unverified article in the 1878 issue of the same serial.]
- Varnhagen, H. *De Fabula scenica immolationis Isaac*. Erlangen, 1899.
- Walker, J. C. *Historical and Critical Essay on the Revival of the Drama in Italy*. Edinburgh, 1805. [Contains useful notes and appendixes.]
- Wesley, E. *The English Miracle Play*. (Lit. and Philos. Soc. of Liverpool, Proc. 53.) 1899. [A compilation that adds nothing.]
- Wilmotte, M. *Les Origines du drame liturgique*. (Acad. Roy. de Belg. Bulletin de la classe des lettres, 1901.) [Of special value. Reviewed in Vollmüller's *Jahresbericht*, VI. Band.]
- Wittich. *Ueber die mittelalterlichen Schauspiele Frankreichs*. Eisenach, 1861.
- Zeidler, J. *Die Schauspielthätigkeit der Schüler und Studenten Wiens*. Oberhollabrunn, 1888.

A list of some of the latest contributions, accompanied by short but pregnant reviews, is found in the latest issue of Vollmüller's *Jahresbericht*, and no student should get far in the subject before consulting these.

No doubt many students of the medieval drama have come across titles that have not yet appeared where one could be expected to look for them. If they will now publish such additions as they can make, it will only remain for some patient scholar or scholars to classify the material on hand in order to construct a bibliography of considerable stability.

DAVID KLEIN.

Columbia University.

HEINE'S *Sonnenuntergang* AND AN AMERICAN MOON-MYTH.

I do not know what may be the source of the beautiful moon-myth in Heine's "*Sonnenuntergang*" (*Die Nordsee*, Erster Cyclus 3), whether from Classical antiquity, Jewish or German folk-lore, or the poet's own fancy. Both its pathos and its anthropomorphism seem to mark it as essentially Heinesque, but that, of course, is not to say that it may not be a bit of folk-lore turned, like the *Lorelei*, by Heine's delicate art into a poignant modern lyric of love and woe. In any case, it is unlikely that Heine got the suggestion

from the mythology of the American Indians; yet the myth is (or rather was) to be found in all its essential features among the traditions of the Wyandots of Kansas and the Indian Territory. According to W. E. Connelley,¹ who seems to have been a careful investigator and who unquestionably had first-hand knowledge of the Wyandots (he was adopted into one of their clans), the Wyandot sun and moon myth runs as follows:

"The Little Turtle made the Moon for a wife for the Sun. Many children were born to them, and these are the Stars that 'run about the sky,' as the Wyandots call the stars that move like the sun and moon.

"After a time the Sun was displeased with his wife, the Moon. He drew her into the subterranean passage-way, and would have destroyed her there if the Little Turtle had not come and rescued her. He robbed her of all her heat and much of her light, and so maimed her that she could not keep pace with him in the sky. The New moon represents all that was left of the Sun's wife when the Little Turtle rescued her from her husband's wrath. The Little Turtle cured her to that degree that she regained gradually her original form; when, however, she had attained this, she immediately sickened from grief because of her husband's inattention and neglect, and pined away, diminishing daily until she altogether disappeared. When next seen she was again of the same size and form as when rescued by the Little Turtle; then she increased gradually, animated with the hope that when she had reached her former fullness she could recover her husband's favor. Failing in this, she again wasted away; and this has been repeated over and over to this day; and it always will be until the end of time."

How slight a change is needed to transform savage folk-lore into most acute and self-conscious poetry of civilization—how near we still are, in our imaginings and emotions, to "primitive man"—may be seen by a glance at Heine's poem. Just one item, the *böse Zungen*, is added, and we have

Sonnenuntergang.

Einmal am Himmel glänzten,

¹*Wyandot Folk-Lore*. By William Elsey Connelley. Topeka, Kansas: Crane & Co., 1899, p. 72. Mr. Lang, in his *Myth, Ritual, and Religion*, records a California Indian moon-myth somewhat resembling this of the Wyandots.